

esprit orchestra

Alex Pauk music director & conductor



the weekend

young composers festival

MARCH 1 & 2, 2002

Jane Mallett Theatre
St. Lawrence Centre, Toronto

esprit orchestra

Alex Pauk music director & conductor

Musicians performing during The Weekend

violin 1

Fujiko Imajishi
(Concertmaster)
Parmela Attariwala
Anne Armstrong
Paul Zevenhuizen
Nancy Kershaw
Michael Sproule
Michele Irion
Sarah Fraser

violin 2

Dominique Laplante
James Aylesworth
Ronald Mah
Corey Gemmell
Louise Pauls
Nicole Zarry

viola

Douglas Perry
Beverley Spotton
Angela Rudden
Rhyll Peel

cello

Paul Widner
Elaine Thompson
Marianne Pack
Roman Borys

bass

Tom Hazlitt
Robert Speer

electric guitar

James Tait

accordion

Joseph Petric

flute / piccolo

Douglas Stewart
Christine Little

piccolo

Maria Pelletier

oboe

Lesley Young
Melvin Berman

oboe / english horn

Karen Rotenberg

clarinet

Max Christie
Greg James

clarinet / bass clarinet

Richard Thomson

bassoon

Gerald Robinson
Stephen Mosher

bassoon /

contrabassoon

William Cannaway

horn

Gary Pattison
Vincent Barbee
Lisa Booth
Brenda Cook

trumpet

Stuart Laughton
Raymond Tizzard
Robert Venables
Robert Divito

trombone

Robert Ferguson
David Archer

bass trombone

Herbert Poole

tuba

Scott Irvine

percussion

Blair Mackay
Ryan Scott
Mark Duggan
Mark J. Mazur
Richard Moore

piano

Lydia Wong

harp

Erica Goodman

sound technician

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esprit orchestra

Alex Pauk music director & conductor

messages



Sunday, April 7, 2002

7:15 pm pre-concert talk / 8 pm concert

Jane Mallett Theatre, St. Lawrence Centre

Guest artists: Molinari Quartet

Enjoy Esprit in performances of music by
György Kurtág – one of Europe's most
important, highly regarded and frequently
performed composers – and top Canadian
composer R. Murray Schafer.

Messages, North American Premiere

György Kurtág, composer

...quasi una fantasia... op.27

for piano & groups of instruments

György Kurtág, composer

Four-Forty, for string quartet & chamber orchestra

R. Murray Schafer, composer

Esprit's *Messages* concert is part of a György Kurtág Festival
with New Music Concerts and The Royal Conservatory

Box Office: (416) 366-7723

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esprit orchestra

Alex Pauk music director & conductor

Friday, March 1, 2002

Jane Mallett Theatre, St. Lawrence Centre

the weekend

young composers festival

Soloist: Rivka Golani, viola

PROGRAMME

7 pm

Screening of short films produced by Rhombus Media

- *A Word from the Management*, directed by **Don McKellar**
- *24fps*, directed by **Jeremy Podeswa**
- *The Heart of the World*, directed **Guy Maddin**

— 1973, Electronic music by **Ariel Santana** — and talk by composers

8 pm

Two Dutch films with live accompaniment by Esprit Orchestra:

Helen Barbara

directed by **David Lammers** (Holland)

music by **David Dramm** (Holland)

RHombos

directed by **Ester Eva Damen** (Holland)

music by **Yannis Kyriakides** (Holland)

INTERMISSION

José Evangelista (Canada)

Viola Song (world premiere)

Brian Current (Canada)

For the Time Being

Special thanks to the evenings sponsors and supporters: Procter and Gamble, SOCAN Foundation, Harold E. Ballard Foundation, and Novotel.

esprit orchestra

Alex Pauk music director & conductor

Saturday, March 2, 2002

Jane Mallett Theatre, St. Lawrence Centre

the weekend

young composers festival

PROGRAMME

10 am Open Rehearsal

4:30 pm

"Out of the Box" – a lively exchange of ideas

Composer **Alexina Louie** is host to:

Bram Buijze, Royal Netherlands Embassy Cultural Attaché

Larry Weinstein, filmmaker, Rhombus Media

Arsinée Khanjian, actor

Michael Colgrass, **José Evangelista** and **John Rea**, composers

7 pm

Screening of short films produced by Rhombus Media

- *Prelude*, directed by **Michael Snow**
- *The Line*, directed by **Atom Egoyan**
- *Camera*, directed by **David Cronenberg**
- *Portrait of Evelyn Hart*, Winnipeg's prima ballerina

Electroacoustic music:

- *Au croisé, le silence, seul tient lieu de parole*,
Pierre Alexandre Tremblay
- *La labyrinthe*, **Mathieu Lafontaine**

8 pm

Exciting new orchestral works by young Canadians

Elixirs, **Paul Frehner**

Faith in Gravity, **Geof Holbrook**

Iridescence, **Chris Paul Harmon**

INTERMISSION

Your soul is a bottle full of thirsting salt, **Paul Steenhuisen**

'tween, by visiting Dutch composer **Ron Ford**

in collaboration with Unionville High School student composers

OUT OF THE BOX!

A lively afternoon in the company of creative people who can think "out of the box". Composer Alexina Louie is host to a diverse group of individuals who will talk about a subject they feel passionate about. Anything goes! All are on stage, and each person has ten minutes to engage the audience in their new ideas.

ALEXINA LOUIE HAS INVITED:

Bram Buijze

Cultural Attaché at the Royal Netherlands Embassy

Larry Weinstein

filmmaker, Rhombus Media

Arsinée Khanjian

actor

Michael Colgrass, José Evangelista, John Rea

composers

ALEXINA LOUIE is one of Canada's foremost composers. Her works are performed by symphony orchestras and ensembles around the world, and she is a strong presence in Toronto's music scene. Esprit Orchestra has performed and recorded many of her works. The Canadian Opera Company commissioned her full-length opera *The Scarlet Princess*, which will be performed in Toronto, April 22 this year.

BRAM BUIJZE studied linguistics in Amsterdam and started his career by teaching Dutch. He joined the cultural sector and was, from 1983-1988, in charge of cultural programming at the Institut Néerlandais in Paris. After working at the Ministry of Culture in the Netherlands, he was appointed in 1998 as cultural attaché to the Netherlands Embassy in Ottawa. This summer he will return to the Netherlands.

OUT OF THE BOX!

LARRY WEINSTEIN of Rhombus Media is Canada's pre-eminent director of films on musical subjects. His feature films, documenting the lives of twentieth century composers have been screened at major film festivals throughout the world. With twenty award-winning films to his credit, and several projects in development, Weinstein is one of the most sought-after international directors of music and arts films.

ARSINEE KHANJIAN is an acclaimed actor who for the past 15 years has starred in the films of her equally famous husband, filmmaker Atom Egoyan. Moviegoers will remember her for such films as *Felicia's Journey* and *The Sweet Hereafter*. Khanjian was born in Lebanon to Armenian parents and moved with her family to Montreal at age 17. She is currently developing a film on the life of Maria Callas.

MICHAEL COLGRASS is a Pulitzer Prize winning composer whose works are performed around the world. He is a teacher and author of the book *My Lessons with Kumi* that interweaves his training techniques for performers. His *Crossworlds* for piano, flute and orchestra will be premiered by the Boston Symphony Orchestra this month.

JOSÉ EVANGELISTA draws on his Spanish roots and music from exotic places to shape his compositions, which are based exclusively on melody. He lives in Montreal, where he teaches at the University of Montreal and is the founder of several concert societies. His award-winning music is performed in Canada, the U.S., Europe, Asia and Australia. Esprit premiered his *Viola Song* for Rivka Golani yesterday.

JOHN REA leads a triple career as a composer, teacher and concert producer. Recipient of many awards, he is frequently commissioned and has written works in several genres, including chamber music, music-theatre, electro-acoustic music and compositions for large ensemble such as orchestra, ballet, choral, and opera.

PROGRAMME NOTES / MARCH 1

David Lammers, director : *Helen Barbara*

David Dramm, composer

We see the face of Helen Barbara, the deaf and autistic cousin of the director, David Lammers. She peers shamelessly, without hesitation, directly into the lens of the camera. She probes us with her clear, penetrating blue eyes. She uses the lens alternately as a window to the outside world and as a mirror to closely observe herself. An off-camera noise or event will cause her to look away. She turns abruptly back to the camera and laughs.

With her intimate and yet wide-ranging repertoire of facial gestures, she represents the ideal actress for David Lammers. "When you, as actor, are completely indifferent to the presence of the camera and the knowledge that you are being watched, real contact with the viewer becomes possible," according to Lammers.

This is a portrait in two parts. The music in the first part is "real" film music. The industrial electronic sounds of New York producer Robert Poss are played on tape and accompanied by the live ensemble in a kind of slow motion, fragmented cabaret music. Here the music has an ambiguous quality, as if the two layers refuse to merge into a single music. In the second part, Helen Barbara's own voice is suddenly heard. She sings, closely followed by the ensemble, a song that gradually increases in intensity.

Helen Barbara is a co-production of ASKO Ensemble and the Dutch Film and Television Academy, in cooperation with the Holland Festival (2001).

Ester Eva Damen, director : *RHombos*

Yannis Kyriakides, composer

RHombos is an exploration of the physical sensation of trance, dis(orientation) and the continual pull of centrifugal force.

'Rhombos' is the ancient Greek term for a stone, bone or piece of wood on a string. This basic instrument served a magical function in various primitive cultures by conjuring and warding off spirits.

In the music of Yannis Kyriakides the different aspects of the sound of the Rhombos are enlarged and expanded: repetition, layering of time, fluctuating pitch and dynamics. The cycles in the long lines of the wind instruments are articulated in time by the keyboard and string instruments, the instability of the overall sound of air is set against pulsing sine tones.

Also the camera, which is in constant movement throughout the film, turning around its axis, uncovers the changing space like a lighthouse. The various parameters of the film medium are brought into play: light, focus, frame, depth, speed of movement, time and perspective.

In the choreography, the balance is explored between what the camera can or cannot capture. The dancers appear like anonymous light-reflections, as a mass of bodies or as individuals. The dynamic in the dance varies between inertia and speed, from elegance to clumsiness, from serenity to panic. The visibility of the trajectory of the dancers is independent from that of the camera. They are systematically left behind or made to appear in frame, as if revealed by chance to the ear and eye.

José Evangelista: *Viola Song*, for viola and orchestra

As the title suggests, the character of this piece is mainly melodic and it is lead by the solo viola. The orchestral accompaniment draws its notes from the viola line, sometimes echoing its intervals by repeated motives. The form is articulated in clearcut sections: From a meditative beginning, the music becomes ornamental and florid. A slow section presents a lyrical melody leading to a fast finale. After reaching the highest limit of the instrument, the lyrical melody is heard again in a condensed form. Although not quoting any style, the general character of the music and the type of ornamentation recall the violin traditions of India. This piece is dedicated to Rivka Golani.

Brian Current: *For the Time Being*

For the Time Being was composed for the Nouvel Ensemble Moderne during the fall of 1999 with support from the Canada Council for the Arts. At the time I was interested in creating a piece that was very textural and goal-oriented, music that was always going somewhere.

There are three sections of roughly equal lengths. The first slows down, the second speeds up and the third remains steady. At the end of each of these, there is a climactic area where a wash of ensemble-wide gestures lurch and drift in and out of major chords. Sometimes these are meant to sound mechanical, at other times they are meant to sound like music that wants to be alive, or breathing. The major triads are not there so much as functional harmony (although this inevitably occurs) but rather as familiar or comforting sonorities, causing the ear to relax slightly as if finding an old friend amidst a sea of changing textures and clusters.

For the Time Being seemed an appropriate title as it contains a nice triple-entendre that speaks of time and of being and of the present moment.

PROGRAMME NOTES / MARCH 2

Paul Frehner: *Elixirs*

Music has an almost mystical ability to affect people in a multitude of ways. It can be used to invigorate, heal and becalm. It can awaken sensual desires, fulfill spiritual needs and even alter one's state of mind. The fifteen miniatures of *Elixirs* draw their inspiration from the wide variety of remedies, stimulants, sedatives, mood enhancers etc. that are sold in today's society. Here are characteristic descriptions of some of the miniatures.

ESPRESSO: Falling staccato melodies and a rapid rising scale comprise this little stimulant that gets things started.

SATURNALIA: After a night of revelry this elixir can cure any hangover. The bass clarinetist is the ill-sounding soloist.

FOR INNER HARMONY: Deep breaths for those seeking a meditative-like spiritual calm.

PACEMAKER: Composed of multiple, overlapping rhythmic pulses, this miniature is a reflection on a busy life in which one must be many things to many people. The danger is, of course, that one might suddenly... ..stop

PILLOW: Gradual relief from head pains and the common cold is symbolized here by loud tutti chords that give way to a single solo violin note.

FOR OUTER HARMONY: Long sustained notes for those seeking to project outer calmness even when suffering from great inner turmoil.

TWITCH: A very short miniature whose focal point is a spasmodic outburst analogous to a muscular twitch.

FOR YOU: The ever-returning two-bar melodic theme of this miniature is inspired by the Soul music of the late sixties and early seventies. This miniature reaches its climax rather quickly through two dramatic increases of tempo.

TISANE-NUITS DE RÊVES: Soft, sustained chords, carrying the listener into never-neverland, are interrupted by silences... The Journey... ..inevitably... ..continues...

Geof Holbrook: *Faith in Gravity*

Faith in Gravity is an obituary for Shoemaker-Levy, a comet that collided with the planet Jupiter in 1994. This collision was the final moment in an odd series of events, which took place over many years. In an initial encounter, the comet only grazed the planet, but in so doing was torn into about twenty pieces, which were then thrown, in single file, off into space.

The comet's fate had by then been sealed, and its long elliptical trajectory would ultimately lead it back to a violent and unfortunate end.

These events do not dictate a linear narrative progression for the piece, although they do suggest a formal plan that seemed plausible to me at first. The structure is rather a coalescence of two driving forces, the narrative and the conceptual—for just as important is the musical language that resulted from the ideas presented (circular movement, acceleration, attraction, collision....inevitability, solitude...)

Chris Paul Harman: *Iridescence*

The idea of *Iridescence*, in addition to its emphasis on timbre and texture as suggested by the title, is to be universally appealing on a sensual level, not only in the nature of the sound, but through structure also. What would be required to fill this criterion is a form that would appear simple enough for a listener to "float" into, yet internally complex enough to

meet the demands inherent in a single movement piece lasting approximately twelve minutes. The work is in two parts. In the first, ideas are developed very little and the intensity of dynamics rises and falls continually within a limited range. In the second section, the sounds emerge out of nothingness and begin one large ascension of tension in which the length of the ideas gradually decrease until the climax is reached amidst an onslaught of action. At this peak, the longest idea of all begins triple fortissimo and gradually diminishes to nothing over a very long period of time. When nothing is left, one final massive cluster explodes and dies away into splinters of sound, the same splinters which were the foundation for the rest of the musical ideas in the piece.

Iridescence earned Harman the Grand Prize in the CBC National Radio Competition for Young Composers when he was 20 years old.

Paul Steenhuisen: *Your soul is a bottle full of thirsting salt*

Imagine the angles and perspectives present in a cubist painting, the lifetime of a pointillist dot in Seurat, a word on a canvas by Julian Schnabel or in a poem by Jacques Prevert. Take these moments, their paths and reflections, turn them sideways, and feel the flames of their resonance, memory, and recognition. Now place them in time, along a horizon, revealing the journey and longing of each. *Your soul is a bottle full of thirsting salt* is a sequence of magnifications of the opening gesture, a succession of deepening regards. The consecutive leaves delve from the skin of a chord to its flesh, from its blood to its cells and constituent parts, to the proteins which form and inform it, to long lines of DNA, to atomic particles, and possibly, back to the source, found within a grain.

"The music is a great wild bird calling out to the bird of the same species that lies hidden in his own throat, in the egg of his Adam's apple, hatching, nearing it's time."

This work was commissioned by the Vancouver Symphony, with the assistance of the Canada Council for the Arts.

Ron Ford: 'tween

'tween was written in 2000 for the Noordhollands Philharmonisch Orkest in Haarlem. The composer turned the commission into a unique youth music project. Instead of telling the students about himself and his music, Mr. Ford made them fully a part of the composition he was about to create. He is convinced that 'doing' was far better than 'talking about', so he took the challenge of this composition very seriously.

'tween is incomplete until finished by someone other than the composer. What is unfinished are the trumpet and percussion parts. The composer has written nothing for these instruments. These parts are filled in by students. Ford has made no specification as to the character of the interventions. The co-composers are given the freedom and/or responsibility to either relate or contrast with the material that Mr. Ford has written, in styles that alternate between a motoric, almost obsessive character to a more restful lyricism.

The piece is performed in two versions, whereby in the first version only very short "windows" are opened to allow intervention by the co-composers. In the second version these windows are longer, allowing a larger and more detailed influence.

Unionville High School students participating with Ron Ford in 'tween include: Matthew Poon, Bryan Ross, Jacky Tai, Ivan Wong, Oriane Kwan, Sarah Loree, Kristen Morse, Jim Smith, Stephen Soman, Shannon Watts, Lindsay Weidelich and Meredith Harper. John Phillips is the school's head of music, working with Ford.



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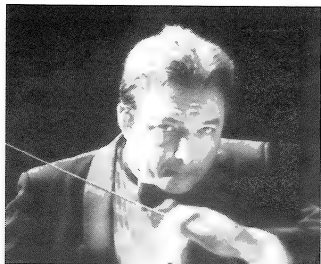
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Alex Pauk

CONDUCTOR & MUSIC DIRECTOR
OF ESPRIT ORCHESTRA

Named *Musician of the Year* by a jury of his peers in 1999, Alex Pauk is recognized for 30 years of fiercely championing new music in Canada. The Toronto Musicians' Association lauded Pauk for outstanding work with Esprit in innovative programming, fundraising, obtaining and granting commissions, keeping musicians working in difficult times, and demonstrating an ongoing dedication to educating Canada's young people about new music.

A prominent and influential composer in Canada with a growing international profile as composer and conductor, Esprit Orchestra's music director and conductor has commissioned new pieces from more than 60 composers.

Pauk helped establish ArrayMusic in 1971, and founded Toronto's award-winning Esprit Orchestra in 1983 to focus on contemporary classical music, early 20th century music, and scoring for film. He has also conducted the Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, and many smaller orchestras and ensembles throughout Canada.

Recently, Alex completed his European tour debut to wide critical acclaim, conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. And, with two Canadian tours successfully completed, Pauk plans to take Esprit to New York and Boston soon.

Pauk often performs the Canadian premieres of works by leading international composers – Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg. And, he regularly invites outstanding soloists to perform with the Esprit Orchestra – Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, Jon Kimura Parker, and the percussion ensemble NEXUS.

Scoring, conducting, arranging and producing new music for top Canadian film directors – Don McKellar, Jeremy Podeswa, Larry Weinstein – has further made Pauk and Esprit a force in Canadian music production. As director of Esprit, Pauk collaborates often with composers, filmmakers, video artists, dancers and set and lighting designers, to produce unique multimedia, cross-disciplinary concert experiences.

Beyond feature films, Pauk has contributed to CD recordings, musical theatre, dance and visual arts productions, feature films, made-for-TV dramas, documentaries, docudramas and animations, plus five performing arts films.

Produced by Rhombus Media, these include: *The Eternal Earth*, *The Radical Romantic*, *Ravel*, *For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit on camera). The 1986 Actra Awards nominated his music for the National Film Board animation *Blackberry Subway Jam* as best film score.

When composing for film, Alex works in partnership with his vibrant, equally celebrated wife, Canadian composer Alexina Louie. Their styles and genres cover a wide range of music, including popular music. Recently, the Pauk/Louie team scored soundtracks for the popular feature films Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*. The music for *Last Night* was nominated for a 1999 Genie Award for best original film score.

Other recent soundtracks include *After the Harvest*, a made for television movie directed by Jeremy Podeswa, *24 fps*, a short film commissioned for the 25th Anniversary of the Toronto International Film Festival, and the Rhombus Media docudrama *Ravel's Brain*, directed by Larry Weinstein. Pauk recorded the *Ravel's Brain* score in Cologne while conducting the WDR Symphony Orchestra and the WDR Radio Choir.

To date, Pauk and Esprit have recorded five CDs of Canadian music for CBC Records and two film soundtrack CDs – one for the Varese Sarabande label (music by Mychael Danna for Atom Egoyan's films) and one for the SONY Classical label containing the Pauk/Louie score for McKellar's *Last Night*. CBC Radio regularly records Pauk's concerts with Esprit for national and/or international broadcast, and Esprit events are often broadcast on the BRAVO! Television channel. Internationally, Pauk's work on compact disc has been recognized with Esprit's *Music for Heaven and Earth* receiving a five-star rating by BBC Music Magazine (1996), and composers Harry Somers, Alexina Louie and Colin McPhee, receiving nominations and/or JUNO Awards for collaboration with Pauk.

CBC Radio frequently records and broadcasts Pauk conducting Esprit in programs of music by Ravel, Debussy, Ives, Weill, Elgar, Falla, Rodrigo, and Bernstein. Under Pauk, Esprit has received many awards acknowledging its visionary role in lending new meaning to what an orchestra is today. They are: The 1990 SOCAN Award of Merit (for imaginative programming); The Jean A. Chalmers National Music Award, 1995 (for outstanding contribution to musical creativity); three Lieutenant Governor's Awards for the Arts – 1996/1998/2000 – (for developing private sector and community support); and two Financial Post Business in the Arts Awards (for distinction in business involvement with Esprit's high calibre and innovative music presentations).

In June 2002, Pauk will premiere his newest work, *Touch Piece* for choir, orchestra and digital playback, with the Elmer Iseler Singers and the Esprit Orchestra at the Toronto International Choral Festival. Pauk is currently working on a soundtrack for *Perfect Pie*, a Rhombus Media film directed by Barbara Sweete.



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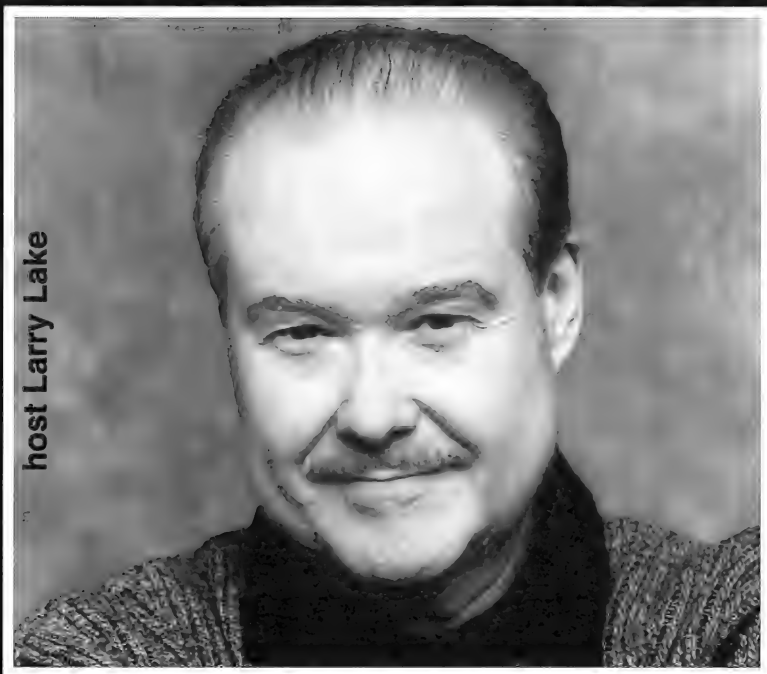
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Two New Hours, Sundays at 10 p.m.

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GUEST SOLOIST

RIVKA GOLANI

Viola soloist Rivka Golani continues to be a favourite soloist of Esprit's audiences. She is recognized as one of the great musicians of modern times. Her contributions to the advancement of viola technique have already given her a place in the history of the instrument. More than 200 pieces have been written for her, 40 of them concertos — a record matched by no other violist in history.

Ms. Golani's awesome technique, riveting stage presence and superbly sensitive musicianship are appreciated by music-lovers and critics alike. Allied to her technical ability, Rivka Golani's approach to the instrument is at once passionate and sensitive; and her performances, both on record and in the concert hall, reveal the originality of a great artist.

Familiar to audiences throughout the world, Rivka Golani has performed as soloist with the Boston Symphony Orchestra, BBC Symphony, BBC Philharmonic, Royal Philharmonic Orchestra, Royal Concertgebouw, Israel Philharmonic, Tokyo Metropolitan Orchestra, Toronto Symphony, Montreal Symphony and many others. Her on-stage charisma unfailingly adds excitement to her appearances, and her reputation as a teacher draws students from around the world to her master classes.

Recent highlights include the release of a 3-CD set of J.S. Bach on CBC Records (MVCD1141-3).

Rivka Golani is also a painter of distinction, and has worked closely with composers as a visual artist in presenting multi-media performances of works for viola and orchestra. Exhibitions of her paintings have been held throughout Britain, Germany, Israel and North America.

ARTISTS WITH WORKS PERFORMED



DAVID LAMMERS (1972-) graduated in 2001 from the Dutch Film and Television Academy. During his studies, he directed both documentaries and short fiction films. His graduation film 'Alfred Maassen's Last Day' won awards for both best Dutch student film and best Dutch short film of 2001. After graduating, Lammers directed a popular daily television program for children. His latest project is an hour-length dramatic film for television, collaborating again with composer David Dramm.



DAVID DRAMM (1961-) was born in Illinois and grew up in San Diego, California. He studied composition with Robert Erickson at University of California, San Diego and with Louis Andriessen and Earle Brown, Yale University. The Volkskrant described his music as "the ground-breaking terrain between Charles Ives, Jimi Hendrix and Lou Reed."

His music has been performed regularly throughout Europe and elsewhere, including Woch Der Niederländischen Musik in Leipzig, Darmstadt and Freunde Guter Musik in Berlin, Holland Festival. Recent commissions have included works for ASKO Ensemble, Orkest de Volharding, the Albany Symphony's 'Dogs of Desire,' Tomoko Mukaiyama, Aurelia Saxophone Quartet, Frances-Marie Uitti and Scapino Ballet. More information at: www.daviddramm.com



ESTER EVA DAMEN (1965-) grew up in the north of Holland and was a visual artist when she entered the Netherlands Film and Television Academy. She has been the initiator of artist's project 'de Verloren Zaak' (<<http://www.code66.nl/deverlorenzaak/>>) and has written prose and short film scripts. She made a few short films, including 'Windhagen' and her work has been shown at Art Channel. Ester Eva Damen is currently working at the post-academic Rijksakademie van Beeldende Kunsten, exploring the area between film and visual art and is preparing a short fiction film.

Since 1999, Damen has collaborated with dancer/choreographer Angela Köhnlein and composer Yannis Kyriakides. They made the short film 'Ponderosa' (1999), have been working on a version of Kyriakides' concert SPI with dance and video (1999). The dance film 'RHombos' (2001), again a collaboration with Kyriakides and Köhnlein, has been shown in the Groninger Museum, the Holland Festival and the Dutch Film Festival, and again by the NPS, Holland. A contribution to the dance website of NPS by Kohnlein/Damen/Kyriakides can be seen via <<http://www.nps.nl/dans>>



YANNIS KYRIAKIDES (1969-) was born in Limassol, Cyprus and came to England with his family in 1975. After travelling for a year with his violin in the near East, learning traditional music, he returned to England to study musicology at York University. Being drawn by the music of Louis Andriessen, he moved to The Netherlands and studied with Andriessen at the Hague Conservatory. At that time he also had the inspiring opportunity to collaborate on three projects with the maverick electronic composer/theatre-maker Dick Raijmakers. He currently lives in Amsterdam where he works as a composer and musician in a variety of genres including concert music, electronic improvisation, contemporary dance, theatre and film.

He collaborates with numerous ensembles as well as theater groups. His own group CIRCADIAN performs regularly around Europe, and he is an active member of the dance/music collective Body Weather. In September 2000 he won the Gaudeamus composition prize. Together with Andy Moor and Isabelle Vigier he established the CD label for innovative new electronic music UNSOUNDS.



JOSÉ EVANGELISTA (1943-) pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws its roots from an enlarged vision of tradition: To his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics.

Evangelista was born in Valencia, Spain. Settling in Montreal in 1970, he studied composition with André Prévost and Bruce Mather. Since 1979, he is a professor at the University of Montreal where he created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several awards and numerous commissions. His works have been performed in Canada, the U.S., Europe, Asia and Australia. Between 1993 and 1995 he was composer-in-residence with the Montreal Symphony Orchestra. He recently premiered two operas: *Exercices de conversation* and *Manuscrit trouvé à Saragosse*.



BRIAN CURRENT (1972-) Recently the Grand Prize winner in the 2001 CBC Young Composers' Competition, Brian Current has also received awards from ASCAP, the Canada Council, the International Rostrum of Composers, SOCAN, and the Nouvel Ensemble Moderne's International Forum for Young Composers. His music has been performed throughout North America, Europe and Australia and has been broadcast in over 35 countries. He is now completing his Ph.D. in Composition on fellowship from the University of California, Berkeley.



PAUL FREHNER was born in Montreal, 1970 and holds a Master's degree in music from McGill University. He is now completing a Doctoral degree in Composition at McGill, while studying with Denys Bouliane.

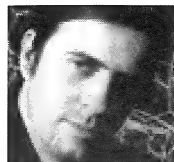
Frehner has received numerous awards. Tonight's work, *Elixirs*, received First Prize in the Prague Philharmonia's Symphony of the Third Millennium Composition Competition in 2001. His *Overture 2000* for orchestra won him another First Prize, in the Jeunesses Musicales World Orchestra's International Composition Competition. He is currently working on a chamber opera.

Paul Frehner's music has been performed and broadcast in Canada, Great Britain, Germany, Holland and the Czech Republic.



GEOFF HOLBROOK was born in Guelph, Ontario and began his musical studies at age six with piano and violin. He studied composition at McGill University in Montreal, with Denys Bouliane and Sean Ferguson. Currently, he serves as composer-in-residence for the McGill Symphony Orchestra.

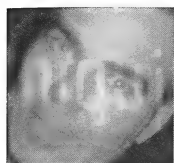
Holbrook participated in the New Music Symposium at Domaine Forget in 2000 and 2001, and from there was invited to attend the Voix Nouvelles composition course at Royaumont in France, taught by Brian Ferneyhough. In 2001, he was awarded First Prize for ensemble works in the SOCAN Competition for Young Composers.



CHRIS PAUL HARMAN was born in 1970 in Toronto, where he studied classical guitar, cello, and electronic music. His works have been widely performed by symphony orchestras in Canada and abroad, and he is well known to Esprit's audiences.

Many commissions came his way after he won two Grand Prizes at the age of 20 for his work *Iridescence*—one prize from the CBC Radio National Competition for Young Composers, the other from the International Rostrum of Composers in Paris, France. He has written music for Esprit Orchestra (Axle), the National Arts Centre Orchestra, Winnipeg Symphony Orchestra and numerous ensembles. His current project is a piano concerto for the CBC Radio Orchestra.

His work *Amerika* was awarded the 2001 Jules Leger Prize for new chamber music, and it is short listed for the 2002 Prix de Composition Musical de la Fondation Prince Pierre de Monaco.



PAUL STEENHUISEN was born in 1965 and has studied with Andriessen (Amsterdam), Finnissy (Brighton), Hamel (Vancouver), Murail (Paris). He has received more than a dozen awards, and his works have been performed/honoured by Gaudeamus, Darmstadt, the International Rostrum (recommended work), SOCAN, the CBC, ISCM Yokohama, Musikprotokoll, Bonk, and major festivals in Canada and Australia. He was the first composer to receive the Governor General of Canada Gold Medal as the outstanding student in all faculties at the University of British Columbia. From 1998 to 2000, Steenhuisen was composer-in-residence of the Toronto Symphony Orchestra. For more information, see <http://www.vex.net/ps>

RON FORD was born in 1959 in Kansas City. He studied composition, piano, and computer science from 1978 to 1983 at Duke University in North Carolina. In 1982 and 1983 he was theory instructor at the Aspen Music Festival in Colorado. In 1983 he moved to The Netherlands, where he finished his piano and composition studies at the Sweelinck Conservatorium and the Royal Conservatory in the Hague. His teachers included Robert Heppener and Louis Andriessen. In 1984, he attended composition classes with Franco Donatoni at the Chigiana Academy in Sienna, and in 1987 he received the Encouragement Prize for Composition from the city of Amsterdam for his work *Song and Dance* for soprano and chamber orchestra. In 1994, he was composition fellow at the Tanglewood Festival in Massachusetts, where he studied with Mario Davidovsky. In 1998, he was awarded the Mathijs Vermeulen Prize for his work *Salome Fast* for large ensemble, speaking voice and electronics.

VISITING COMPOSERS

Esprit is bringing outstanding young composers together from many corners of the world. Many will have works performed this Weekend, and others will be considered for future programs. The following invited composers are in the second category :

Rose Bolton holds a Master of Music degree in composition from McGill University. Her teachers include Denys Bouliane, John Rea, Alexina Louie, Peter Paul Koprowski and Jack Behrens. Bolton has received several awards, including the H.C. Aitken prize of the 1995 New Music Concerts' Young Composers' Competition and two 1999 SOCAN awards for young composers. She has been commissioned by Continuum Contemporary Music, Arraymusic, the Burdocks, the Canadian Electronic Ensemble and accordionist Joseph Petric. Performances include her *Incidental Music of my Mind* in last season's Toronto's New Music Concerts.

Vivian Fung has received commissions and performances from such ensembles as the Seattle Symphony, New York Chamber Symphony, Pittsburgh New Music Ensemble, Edmonton Symphony Orchestra, Avalon String Quartet, and Millennium Chamber Music Society. Her awards include two BMI Awards, the Stephan Albert Award from the American Music Center, a Grant from the Canada Council, and two Sir James Lougheed Awards of Distinction from the Alberta Heritage Fund. Upcoming world premieres include a work for members of the Lausanne Chamber Orchestra (Switzerland) and a song cycle for soprano and piano. She is writing a work for the San José Chamber Orchestra, for which she will become composer-in-residence during the 2003-04 season.

Vincent Chee-Yung Ho (b. 1975) began composing at age fourteen. He holds a Master of Music at the University of Toronto and is currently pursuing his doctorate at The University of Southern California. Vincent Ho's music has been formed by ARRAYMusic, the Arditti Quartet, the Composer's Quartet, and Land's End Chamber Ensemble and at numerous festivals, including Strings of the Future (International String Quartet Festival), Massey Hall New Music Festival, Markham Music Festival, and the Festival of the Sound, as well as in France, Italy and China. His prizes include two SOCAN Young Composers Awards and awards from Toronto New Music Festival, Strings of the Future. Mr. Ho's piano works are published by Alberta Keys Ltd.

Christien Ledroit was born in London, Ontario in 1975. He started playing the violin at age 5 and later picked up the electric guitar, playing in a punk rock band throughout high school. Ledriot completed his Bachelor of Music degree at Queen's University, where he studied composition with Marjan Mozetich, Kristi Allik, John Burge and Alfred Fisher. In 1999, he began graduate studies at McGill University in Montreal, where he studied with Alcides Lanza, then Jean Lesage, and currently with Brian Cherney. Ledroit is also a member of g.e.m.s. – McGill's Group of the Electronic Music Studio. For more information on Ledroit: <http://www.music.mcgill.ca/~cledroit>

Michael Oesterle was born in Ulm, Germany, 1968, came to Canada in 1982 and lives in Montréal. Oesterle studied composition at the University of British Columbia and at Princeton University. Oesterle's many awards include the Gaudeamus Prize, the Grand Prize at CBC Radio National Competition for Young Composers, and the Jules Léger Prize. His works have been performed by the Berlin Radio Symphony Orchestra, l'Ensemble Intercontemporain (Paris), Ensemble Mondern, les Percussions de Strasbourg, and the Montréal Symphony Orchestra. Oesterle has collaborated with composer Gerhard Staebler, painters Christine Unger and Wanda Koop, and choreographer Isabelle Van Grimde. Oesterle founded Ensemble KORE, dedicated to the living relationship between the composer and the listener.

Yannick Plamondon (b. 1970) has worked with prestigious ensembles and soloists, such as Le Nouvel Ensemble Moderne (Montréal), Netherlands Radio Kamer Orkest, Québec Symphony Orchestra, Ensemble Contemporain de Montréal, Trio Fibonacci, Ensemble KORE, KIEV New Music Ensemble and the Mendelssohn Chamber Orchestra (Leipzig). Plamondon's works have been broadcast internationally and won many prizes, including the 1995 National Arts Centre Prize, the 1998 NEM Forum, The CBC Competition for Young Composers and the International Rostrum of Composers (UNESCO) in 2000. Plamondon is now working on musical theatre for the Société de musique contemporaine du Québec (SMCQ), and a piano Concerto for the Esprit Orchestra.

Erik Ross has been a top prize winner at the SOCAN Awards for Young Composers and has written for ensembles such as the Aldeburgh Connection and the Discovery Ensemble at the Festival of the Sound. He is currently completing an oboe concerto for Joseph Salvaggio and the Memphis Symphony, which will be used in his thesis defence for the Doctor of Music degree at the University of Toronto. His next commissions include a duet for Sanya Eng and Ryan Scott of ArpaTambora, a chamber work for the Lee/Bard Duo, and an operetta for Tapestry New Opera Works' concert at the 2002 Opera America Conference. For more information about Ross: www.chambermusic.ca/erikross

GREAT CANADIAN SHORTS & SOUNDS!

biographies – march 1

The three short films on today's pre-concert programme were created by outstanding Canadian filmmakers. All the short pre-concert films in this festival were produced by Rhombus Media and were created to celebrate the 25th anniversary of the Toronto International Film Festival. Today's directors are Guy Maddin with "The Heart of the World", Don McKellar with "A Word from the Management", and Jeremy Podeswa with "24fps". These short films were first shown as Preludes to feature films at the 2000 Toronto International Film Festival.

DON MCKELLAR was in residence at the Canadian Film Centre, when he wrote and directed *BLUE* and *THE BLOODY NOSE*. He co-wrote the scripts for 1993's *THIRTY TWO SHORT FILMS ABOUT GLENN GOULD* (winner of four Genie Awards, including Best Picture) and 1998's *THE RED VIOLIN* (winner of eight Genie Awards including Best Picture, and the Oscar for Best Original Score) with director François Girard. In 1998, McKellar's feature film directing debut, *LAST NIGHT*, won the City TV Award for Best Canadian First Feature Film at the Festival, the Prix de la Jeunesse at Cannes, and two Genie Awards. McKellar was born in 1963 in Toronto.

JEREMY PODESWA's films include short films *DAVID ROCHE TALKS TO YOU ABOUT LOVE* and his 1985 *NION - IN THE KABARET DE LA VITA*. His 1994 first feature *ECLIPSE* was screened in Perspective Canada, garnering two Genie nominations. In 1999, Podeswa's *THE FIVE SENSES* won the Toronto-City Award for Best Canadian Feature Film at the Festival, and was nominated for nine Genie Awards, with Podeswa winning for Best Director. Podeswa was born in 1962 in Toronto.

GUY MADDIN made his first short film *THE DEAD FATHER* in 1985. His feature films include *ARCHANGEL* (1990), *CAREFUL* (1992), *TWILIGHT OF THE ICE NYMPHS* (1997) and *TALES FROM THE GIMLI HOSPITAL*. His short *ODILON REDON* (1995) won a Special Jury Citation. Most recently, Maddin wrote, directed, and edited three short films: *TYGERS*, *HOSPITAL*, and *THE COCK CREW*. Maddin was born in 1957 in Winnipeg.

ARIEL SANTANA was born in Santiago, Chile in 1973. He studied electroacoustic music composition at McGill and his works have been performed at numerous music events in Montreal. He was awarded a prize in the SOCAN Young Composers Competition and his work was broadcast for the CBC Radio Aural Recall Contest. He recently completed a major work for dance and is now involved in a documentary for Tele-Quebec. He is presently specializing in making sound for film at his private studio.

biographies – march 2

This treat is also from Rhombus Media – three short films by Canadian directors who are known around the world. These films have already appeared in film festivals and were selected tonight for their perfect fit with Esprit's multi-media vision. Plus, enjoy Esprit's pre-concert electroacoustic music.

MICHAEL SNOW, director of *PRELUDE* has a wide and varied career as an artist, musician, and world-renowned filmmaker. His unique style is brilliantly captured in the films *SEATED FIGURES* (1988) and *SEE YOU LATER, AU REVOIR* (1990), as well as his 1967 film *WAVELENGTH*. Snow was born in 1929 in Toronto.

ATOM EGOYAN, director of *THE LINE*, is renowned for his award-winning films. *THE SWEET HEREAFTER* won the Grand Prix at Cannes, eight Genie Awards, and was nominated for two Oscars. *FELICIA'S JOURNEY* was nominated for ten Genie Awards and won four. Egoyan was born in 1960 in Cairo.

DAVID CRONENBERG, director of *CAMERA*, shot his first commercial films *SHIVERS* and *THE BROOD* in 1979. He is also known for such hits as *THE DEAD ZONE*, *DEAD RINGERS* and *M. BUTTERFLY*. He won five Genie Awards, including best director, for *CRASH* and *EXISTENZ* won the Silver Bear at Berlin. Cronenberg was born in 1943 in Toronto.

PIERRE ALEXANDRE TREMBLAY started exploring classical guitar at the tender age of eight. He wears many musical hats—as composer, artistic director and musician. His bass playing includes jazz, and he is known for his award-winning electroacoustic and mixed music. Tremblay strives to infuse electroacoustic music with the energy and visceral spontaneity of jazz, and to incorporate into jazz the compositional possibilities of contemporary concert music. He lives in Montreal.

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Winning

WORKS

The SOCAN Foundation
congratulates the following winners of the
2001 SOCAN Awards for Young Composers

SIR ERNEST MACMILLAN AWARDS (works for 13 performers or more)

FIRST PRIZE (\$2,000): GEOFF HOLBROOK, 23, Verdun, Que. – *Faith in Gravity*,
for 17 instruments

SECOND PRIZE: Not awarded

THIRD PRIZE (\$750 each): Shared by SCOTT GOOD, 29, Toronto, Ont. – *Concerto for Orchestra*;
and VINCENT CHEE-YUNG HO, 25, Calgary, Alta. – *Nighthawks* –
Concerto for Violoncello and Orchestra

SERGE GARANT AWARDS (works for three to 12 performers)

FIRST PRIZE (\$2,000): ANDRÉ RISTIC, 28, Montreal, Que. – *Quatuor à cordes* –
Après une lecture de Piskounov

SECOND PRIZE (\$1,000): CHRISTIEN LEDROIT, 25, London, Ont. – *Elementalities*,
for flute, vibraphone and tabla

THIRD PRIZE (\$500): ERIK ROSS, 28, Toronto, Ont. – *Ire*,
for string quartet, vibraphone and crotales

PIERRE MERCURE AWARDS (for solo or duet)

FIRST PRIZE (\$2,000): CHRISTIEN LEDROIT, 26, London, Ont. – *Shards*,
for piano and electronics

SECOND PRIZE (\$1,000): MATTHEW RIZZUTO, 28, Montreal, Que. – *Perseveration Kids*,
for piano

THIRD PRIZE (\$500): ELDRITCH PRIEST, 26, Toronto, Ont. – *This work offers no name*,
for piano

GODFREY RIDOUT AWARDS (choral/vocal works)

FIRST PRIZE (\$2,000): PATRICK SAINT-DENIS, 26, Montreal, Que. – *Ex motus*,
for soprano and 10 instruments

SECOND PRIZE (\$750 each): Shared by ANDREW STANILAND, 24, Toronto, Ont. – *13 Images*,
for soprano and clarinet; and ANNE NIKITIN, 24, Montreal, Que. – *Small Hands*,
for soprano and six instruments

THIRD PRIZE: Not awarded

HUGH LE CAINE AWARDS (electroacoustic works)

FIRST PRIZE (\$1,500 each): Shared by MATHIEU LAFONTAINE, 28, Montreal, Que. –
Labyrinthe;

and PIERRE ALEXANDRE TREMBLAY, 26, Montreal, Que. –
Au Croisé, le silence, seul, tient lieu de parole

SECOND PRIZE: Not awarded

THIRD PRIZE (\$500): ARIEL SANTANA, 28, Montreal, Que. – *1973*

The SOCAN Foundation

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